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und streikt seine Krallen gegen den Kreis. Als Hintergrund eine Mauer mit Fenster und aufgehängten Geräten verschiedener Art.) Printed at London for John Wright / and are to be sold at the signe of the || Bible in Gilsspur Street neere Newgate 1634. || 44 Blätter signiert mit A-K, nicht paginiert. Gotischer Typensatz mit Antiqua gemischt. Bis auf den Holzschnitt auf dem Titelblatte keine Verzierungen.

Das Exemplar bildet das vierte Stück eines noch im 17. Jahrhundert in weisses Pergament gebundenen Sammelbandes. Es gehört schon seit dieser Zeit der Bibliothèque Nationale an und enthält keine sonstigen Herkunftsvermerke oder Randaufzeichnungen.

JOSEF FRITZ.

Wien.

BRIEF MENTION

J. J. Rousseau raconté par les gazettes de son temps, d'un décret à l'autre (9 juin 1762—21 déc. 1790). Articles recueillis par P.-P. PLAN. Paris: Mercure de France, 1912. 323 pages. The purpose of this book is to give us documentary evidence as to what contemporaries thought of Rousseau—in other words to do for Rousseau what Desgranges had done for Romanticism. To make the testimony more assuredly representative, it would have been desirable to include a greater variety of documents. Practically all the information of the author is derived from two sources: the *Mémoires de Bachaumont* (1762–1785), and the *Correspondance secrète . . . de Métra* (1774–1787). From what we have here we can gather one important thing: The contemporaries appreciated the 'good man' in Rousseau much more than modern critics, especially since Sainte-Beuve, would lead us to believe. One cause of the prevalence of this misconception is that the writings of the Encyclopedists—which are conspicuously hostile to Rousseau—are still so widely read. Mrs. Macdonald attempted a rectification, but the one here offered is based on more impartial documents.

The two "décrets" mentioned on the title page are the one condemning *Emile* and making Rousseau a martyr to his ideas, and the one by which the Assemblée Nationale vindicated the "auteur de *l'Emile* et du *Contrat Social*."

A. S.

The University of Illinois Studies, Vol. IV, No. 3, contains a variorum critical edition by T. E. Oliver of Sedaine's *Philosophe sans le savoir*, preceded by a copious introduction which gives a long description of all known manuscripts (including the famous *souffleur* manuscript), editions, and translations. The text is based on the second Paris edition with appendix (1766), which Mr. Oliver shows (pp. 9–13)—with a wealth of proofs that are not all equally convincing—to represent Sedaine's real thought. Certain obscurities are in evidence, as, for example, in the plan of the Introduction, and a more critical method would have eliminated a number of unimportant variants; but we are under genuine obligation to the editor for having put at our disposition, with conscientious care, all the material needful for establishing the text of this famous work. A. T.

Mr. Emile Faguet's small volume on *Honoré de Balzac*, fifty-fifth in the *Les Grands Ecrivains* series of biographies (Hachette, 1913), sins like the others by being almost devoid of precise indications of its external sources, often of any indications. Its bibliography is meagre and purely casual; there is hardly anywhere an acknowledgment of even the existence of previous biographers, and no index; and there are only 24 words in the *Table des matières*. Such defects (forced, in a way, upon all the contributors to this series) are as useful to the literary hack as they are inconvenient and even compromising to the writer who knows what he owes, knows that others know it, and yet must write, or is tempted to write, as if he were presenting original investigations. The original features of the book are due rather to its author's wide reading, to the copious draughts he makes thereon for his frequently telling comparisons, than to research in unfamiliar fields. Just as one may produce endless combinations with the same pack of cards, so is it possible to recombine a limited number of historical facts; for the most part Mr. Faguet recombines familiar facts, except in handling internal evidence. We may note his "identifications;" also such vital (but not novel) remarks as these: Balzac knows only certain classes of men; "Ce peintre de l'humanité n'est que le peintre, il faut se résigner à le dire, de la bourgeoisie moyenne du temps de Louis Philippe, avec des souvenirs du monde militaire du premier Empire, rien de plus" (p. 55); there is hardly a child in all Balzac's works. Balzac belongs to no particular school but is now one thing, now another, and often a hybrid; yet he founded a school and exercised an influence on

society at large. True; but is it true that Balzac "est responsable de toutes les audaces faciles et condamnables de tous ces romanciers qui ont feint de croire que le réalisme est dans l'étude des exceptions sinistres ou honteuses"? This seems to me a "glittering generalisation." In a word, a more or less entertaining and suggestive book, sometimes even profound, but not thorough; padded with digressions, and too often lacking the artistic finish owed by an academician to all his readers and naturally arising from an orderly presentation of nothing but the most relevant facts. R. T. H.

Le patois de la commune de la Grand'Combe (Paris, Champion, 1910), by F. Boillot, is an important contribution to our knowledge of the popular speech in the department of the Doubs (Grand'Combe is in the Pontarlier arrondissement), and adds new material to that furnished by Roussey, Contejean, Tissot, and Grammont. The book has the form of an alphabetical glossary, illustrated—like Edmont's *Lexique Saint-Polois*—with drawings and photographs, and followed—like Dottin's *Glossaire des parlers du Bas-Maine*—by an analogical classification. While the gender of the words is not indicated and there is an abuse of English citations and of comparisons—in some cases unjustifiable—with the Old French, this glossary, by its richness and by the precision of its definitions (see, for example, the articles *faux*, *maison*, etc.), is on the whole quite valuable. Mr. Boillot follows, besides, the excellent plan of supplementing his glossary by lists of the *lieux-dits* and of the family names and surnames; by phonetic transcriptions of a few selections; and notably by a transcription in the Grand'Combe patois of the set of words and phrases utilized for the *Atlas linguistique de la France*. The notes on morphology and syntax (pp. 1-39) are summary and often contestable; the Introduction, along with interesting remarks on the vitality of the speech of Grand'Combe, contains far too many outworn ideas (for example, p. VI: "le patois est une langue en liberté") which the medical and chemical metaphors fail to render suggestive or convincing. A. T.

The *Histoire illustrée de la littérature française*, reviewed in the February number of the *Notes*, is a member of the series "La Littérature française illustrée," begun in 1912 by the Librairie H. Didier. The series further includes bound and well annotated editions of classic plays at one franc each (*Le Cid*, *Polyeucte*, *Andromaque*, *Britannicus*, *Les Précieuses ridicules*, and *Les Femmes savantes*, have so far

appeared), *Les Caractères* of La Bruyère, and a volume each of *morceaux choisis* for Montesquieu, Rousseau, Chateaubriand, Balzac, and for living French writers. Especial attention has been given to the selection of the illustrations, and the series as a whole commends itself as inexpensive, practical and useful.

The publication of a *Register* to *Goethes Sämtliche Werke, Jubiläumsausgabe*, by the editor-in-chief, Eduard von der Hellen, greatly increases the value of this forty volume edition of Goethe and will go far towards making it, for ordinary purposes, the common standard of reference. The preparation of such an index, even within modest limits, is a laborious task, but in the present instance the boundaries have been most generously drawn, the result being a volume of 423 pages that will prove indispensable to every serious student of Goethe. The references embrace the Introductions and Notes of the separate volumes, and the *Register* thus becomes, in a measure, an index to Goethe's works in the wider sense, including Diaries, Letters, and Conversations. Even significant lines and phrases have been entered, and under the general heads numerous cross-references greatly enlarge the scope and usefulness of the work. How painstaking the editor has been, may be seen from the fact that for proper names references are given wherever the general sense requires it, even though there be no express mention of the name in question. In a work covering so large a ground a certain unevenness is, of course, unavoidable. Thus under 'Englische Bücher' references to 38,169 ('Wallenstein from the German') and 38,211 ('Carlyle, Leben Schillers') were to be expected; whereas, on the other hand, it is not evident why such a maxim as "Wer fremde Sprachen nicht kennt, weisz nichts von seiner eigenen" should find entry under 'Englische Sprache.' On every side one is struck with the richness of the repository; witness, under the letter G, such entries as 'Genie,' 'Gleichnis,' 'Geschichte (Wert und Wesen).'

ERRATA

The following printer's errors occur in Professor Emerson's review of Bateson's *Patience* in *M. L. N.*, June 1913:—p. 176: *onhæton* for *onhæton*, col. 2, l. 23; page 178: (*ge*)*værde* for (*ge*)*værde*, col. 1, l. 6; *flēm* for *flēm*, col. 1, l. 13; *lænan* for *lænan*, col. 1, l. 18 from bottom; *læðan* for *læ'an*, col. 1, l. 15 from bottom; *swælm*, *swælan*, for *swælm*, *swælan*, col. 2, l. 25; *tæma* for *tæma*, col. 2, l. 33.